

The Gramophone Shop, Inc.

Record Supplement

for

October, 1940

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AS	L'Anthologie Sonore	LUM	Lumen
B	Brunswick	MC	Musicraft
BP	Brunswick-Polydor	NMQR	New Music Quarterly Recordings
BAM	La Boite à Musique	OL	L'Oiseau Lyre
BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
CPS	Contemporary Poets Series	SC	Swarthmore College Recordings
D	Decca	SEMS	Société Edition de Musique Sacrée
ERPI	Erpi Picture Consultants (Bell Telephone Laboratories)	T	Telefunken
FL	Florilège	TAC	Theatre Arts Committee Recordings
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	Gramophone Shop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		
HPS	Historical Poets Series		

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# The Gramophone Shop, Inc.

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Vol. III

*Record Supplement for October, 1940*

No. 10

## ARNE (DR. THOMAS)

ARNE: *Comus—Preach Not Me Your Musty Rules* (arr. Endicott); MALOTTE: *A Little Song of Life & Sing a Song of Sixpence*. John Charles Thomas (baritone) wth Carroll Hollister (piano). 10" disc, No. V-2054; price 75c.

The feasibility of coupling an old English air and two contemporary American Songs will not be doubted by the admirers of Mr. Thomas. His voice is effectively recorded on this well balanced disc.

## BACH (JOHANN SEBASTIAN)

BACH: Concerto (Violin) in D Minor. Joseph Szigeti and Members of the Orchestra of the New Friends of Music, conducted by Fritz Stiedry. Three 12" discs (6 sides), in Set CM-418†; price complete with album \$3.50.

The announcement that Joseph Szigeti had recorded the famous *Concerto in D Minor*, called by no less an authority than the late Sir Donald Tovey: "The greatest and most difficult violin concerto before the time of Beethoven," aroused great interest in musical circles. Originally written for the violin, the manuscript became lost while in the possession of Friedemann Bach, but Johann Sebastian, like many other composers of his day, had no hesitancy in revising and arranging his works for other instruments. For some time we have had a very fine recording of the clavier version played by Edwin Fischer and his Chamber Orchestra (VM-252).

However, the announcement did not specify if the original score had been found, but Columbia in the leaflet of notes quote from Tovey: "With the aid of Bach's two earlier extant keyboard versions it is easy to restore the original text with complete certainty, even in the very

bold and difficult unaccompanied passage at the climax of the first movement." We feel that those responsible for such a fine "realization," as our French friends call this procedure, should be given credit.

The performance by Szigeti is all that we are accustomed to expect from this eminent musician whose keen intellect and technique have enabled him to contribute so many noteworthy recordings, not only of the classic, but of the modern school as well, to the lists.

Szigeti's sensitive and beautifully poised interpretation is given excellent support by the Orchestra of the New Friends of Music under Mr. Stiedry's competent direction.

BACH: The Little Organ Book—Nos. 29, 33 to 45, and 1 to 4. E. Power Biggs (Baroque Organ of the Germanic Museum, Cambridge, Mass.). Four 12" discs (7 sides, last side blank), in Set VM-697; price complete with album \$4.

There are many who are puzzled by the use of the term Classical (Baroque) Organ in describing the instrument of Bach's day, and for that reason we are taking this opportunity to quote from the notes which accompany this set, written by G. Donald Harrison, the designer of the instrument used in making these discs.

Mr. Harrison writes: "Classical organ music is polyphonic in form and, therefore, great clarity of tone is essential for the proper rendition of these works in order that the interweaving of the various voices or parts may be heard distinctly by the listener. It is not surprising, therefore, to find that clarity and transparency of tone are the most striking characteristics of the organs of the seventeenth and eighteenth centuries. An attempt has been made to recapture these desirable qualities in the Germanic Museum instrument." After describing the means used to obtain tone color and quality he continues:

"In the modern organ a large number of the pipes are enclosed in a box or room provided with a series of shutters which can be gradually opened or closed at will so as to vary the intensity of sound, and thereby impart expression to the music. With the classical instrument, however, all the pipes are in the open and the expression must be written into the music itself by filling out or thinning down the harmony. The tonal structure of a classical organ, with its mixtures, is extremely sensitive to such treatment and the Germanic Museum instrument is capable of superb climaxes."

This album is Victor Set — Volume II, and includes the following:

No. 29—Christ ist erstanden (verses two and three)

#### WHITSUNDAY

No. 33—Komm, Gott, Schöpfer, heiliger Geist

#### TRINITY SUNDAY

No. 34—Herr Jesu Christ, dich zu uns wend'

No. 35—Liebster Jesu, wir sind hier

#### The CHRISTIAN LIFE

No. 36—Dies sind die heil' gen zehn Gebot

No. 37—Vater unser im Himmelreich

No. 38—Durch Adams Fall ist ganz verderbt

No. 39—Es ist das Heil uns kommen her

No. 40—Ich ruf' zu dir, Herr Jesu Christ

No. 41—In dich hab' ich gehoffet, Herr

No. 42—Wenn wir in höchsten Nöthen sein

No. 43—Wer nur den lieben Gott lässt walten

No. 44—Alle Menschen müssen sterben

No. 45—Ach wie nichtig, ach wie flüchtig

#### ADVENT

No. 1—Nun komm, der Heiden Heiland

No. 2—Gottes Sohn ist kommen

No. 3—Herr Christ, der ein'ge Gottes Sohn

No. 4—Lob sei dem allmächtigen Gott

Many of these have been recorded before, both here and in Europe, but so far as we have been able to ascertain Nos. 2, 3, 4, 34, 39, 41 and 45 are new to discs.

Mr. Biggs, although somewhat pedantic, plays in his usual musicianly manner, and the recording, which has captured the fine detail and tonal qualities of this remarkable instrument, leaves nothing to be desired.

**BARTOK:** A Bit Drunk; Quarrel. See DOHNANYI: Ruralia Hungarica.

## BEETHOVEN (LUDWIG VAN)

**BEETHOVEN: Symphony No. 3, in E-flat Major, Op. 55—Eroica.** The Berlin Philharmonic Orchestra, conducted by Eugene Jochum. Six 12" imported discs (12 sides), Nos. T-RE2311/16; price \$12.00 the set.

In 1821, upon hearing of the death of Napoleon, Beethoven remarked: "I have already written the proper

music for that tragedy." He referred to the second movement for the *Eroica*. Completed in 1804, and first performed in Vienna April 7, 1805, this work is in four movements: *Allegro con brio*; *Funeral March—Adagio assai*; *Scherzo*; *Finale—Allegro molto, Poco andante*.

This is one of the most eloquent of the Beethoven symphonies, and Jochum has wisely refrained from any affectations in his reading; a good straightforward account of the score worthy to stand beside those of Koussevitzky-London Symphony (VM-265) and Weingartner-Vienna Philharmonic (CM-285) is the result.

From a recording standpoint this is by far the finest set available. The clearness and definition of the instrumentation, and the fine body of tone are remarkable.

It is with pleasure that we suggest this important masterly presentation, taken from our stock of imported recordings at this time.

**BISHOP:** Pretty Mocking Bird. See **COLLECTIONS:** Lily Pons in Operatic Selections and Songs.

## BIZET (GEORGES)

**BIZET:** Carmen—Chanson du Toréador, Act II (with chorus) & **MASSENET:** Hérodiade—Vision fugitive, Act II. Nelson Eddy (baritone, in French) with Orchestra, conducted by Robert Armbuster. 12" disc, No. C-70349D; price \$1.

This disc presents Nelson Eddy in better voice and better recorded than we have heard him in some time, but it is marred by several decidedly flat notes and one of the poorest choruses that ever sang a note of Carmen. *Vision fugitive*, despite Mr. Eddy's flirtations with the pitch, is sung with understanding and in a restrained manner, surpassing the version offered by Mario Basiola (C-70093D) a short time ago.

## BLOCH (ERNEST)

**BLOCH:** Schelomo—Hebrew Rhapsodie for Cello and Orchestra. Emanuel Feuermann and the Philadelphia Orchestra, conducted by Leopold Stokowski. Three 12" discs (5 sides, last side blank), in Set VM-698†; price complete with album \$3.

Bloch (b. Geneva, July 24, 1880) has always been noted for his individuality and mastery of music. He shows little influence of contemporary faddish trends, though he is not one to avoid the use of barbaric orchestral color or dissonance if it suits his purpose. Although he has composed much abstract music, it is the works inspired by Hebraic lore, such as *Schelomo* (1916), the *Israel Symphony* (1912-15), the *Trois Poèmes Juifs* (1913), that are generally recognized as his best compositions. These works possess a distinct racial flavor and in them he has striven to give expression to the ideals and aspirations of his race.

*Schelomo* (Solomon) comes to us with no programmatic annotations. It is a work which gives the listener a wide range for speculation; for *Schelomo* is a rhapsody emotionally as well as structurally. To quote from the accompanying booklet: "Whatever specific content the listener discovers in any specific portion of the music he discovers at his own risk and for his own strictly private enjoyment."

This long-awaited "first" recording has been accomplished most satisfactorily by Emanuel Feuermann and the Philadelphia Orchestra, with Leopold Stokowski conducting. The warm rich tones of the cello and the various Oriental-Hebraic colorings of the score have been caught with breathtaking fidelity.

Bloch's numerous admirers will greet this magnificent recording with enthusiasm and we hope that before long the oft-requested *Israel Symphony* will find its way to the lists.

**BRAGA:** Angel's Serenade. See MASSENET: *Elégie*.

### BYRD (WILLIAM)

**BYRD:** Sing Joyfully Unto God & **LOTTI:** Miserere. Harvard University Choir, conducted by Dr. A. T. Davison. 10" disc, No. TC-TI 634; price 75c.

Two noteworthy additions as arranged for male voices by Dr. Archibald T. Davison and recorded by his own choir. The recording is excellent in every respect and the choir sings with a well balanced tone.

### DOHNANYI (ERNST VON)

**DOHNANYI:** *Ruralia Hungarica*, Op. 32—Two excerpts: Allegro grazioso; Molto vivace & **BARTOK:** A Bit Drunk; Quarrel (from Three Burlesques). Edward Kilenyi (piano). 12" disc, No. C-70348D; price \$1.

Dohnanyi's *Ruralia Hungarica* was originally written for the piano. Here, Kilenyi, a pupil of the composer, plays two sections, the slow and graceful *Allegro grazioso*, and the *Molto vivace* a kind of Hungarian Tarantella. Bartok, another contemporary Hungarian composer whose works will be more widely known, is represented by the two interesting vignettes from his *Three Burlesques*.

Kilenyi plays with his usual good taste and excellent technique, and the piano tone has been recorded with the greatest fidelity.

### FRANCK (CESAR)

**FRANCK:** Prelude, Chorale and Fugue. Egon Petri (piano). Two 12" discs (4 sides), in Set CM-X176; price complete with album \$2.50.

The *Prelude, Chorale and Fugue*, one of the great masterpieces of piano literature, was the outcome of an

intention to write a Prelude and Fugue in the style of Bach. As an afterthought Franck wrote the Chorale which effectively links the two together. The Bach spirit is often present, but we are also reminded of Beethoven, Wagner, Liszt and of others of lesser worth.

Previously there have been several recordings of this work, but only the one by Alfred Cortot (V-7331/2) fully realized the greatness of this composition.

Egon Petri, the internationally famous Dutch pianist whose superb musicianship and technique have won him an enviable place in the front line of pianists, fully captures, in this version, all the poetry and dynamic power of this work.

This recording is superior to any existing version and is notable for the faithful manner in which the piano tone has been captured in all its detail and clarity.

**GLUCK:** Alceste—Divinités du Styx. See **WAGNER:** Tannhäuser—Dich, teure Halle.

### GOMBERT (NICHOLAS)

**GOMBERT:** Super Flumina Babilonis & **TSCHES-**  
**NOKOV:** Salvation belongeth to our God. Harvard University Choir, conducted by Dr. Archibald T. Davison. 12" disc, No. TC-25; price \$1.50.

For their second disc on this month's list the Harvard University Choir, a group of thirty male voices trained by Dr. Davidson for the University Chapel, contribute two more selections which appear for the first time.

Gombert (1495 — 1570), a pupil of Josquin des Prés, is represented by *Super Flumina Babilonis*, while the Russian composer Tschesnokov (1877- ) follows with *Salvation belongeth to our God*.

The choir sings admirably and the recording is first class.

### HARDELOT (GUY D')

**HARDELOT:** Because & **FOSTER:** Beautiful Dreamer (arr. Howard). John Carter (tenor, in English) with James Quillian (piano). 10" disc, No. C-4242M; price 75c.

John Carter offers for his recording début these two popular favorites. Expertly recorded, the lyric quality of this young artist's voice has been effectively captured on this disc.

### HAYDN (JOSEPH)

**HAYDN:** The Haydn String Quartet Society — Volume VII. The Pro Arte Quartet. Seven 12" discs (14 sides), in Set VM-689†; price complete with album \$7.50.

Included are:

- B-flat Major, Op. 3, No. 4
- D Major, Op. 50, No. 6
- B-flat Major, Op. 64, No. 3
- C Major, Op. 74, No. 1

This Haydn Quartet Society series is now completed with the issuance of this set, the *Seventh Volume*, just one year after the *Eighth* and last volume of the series made its domestic appearance.

Containing a most satisfactory selection, this volume is indeed welcome, for it gives us the Pro Arte's exquisite performance of one of the loveliest of all of Haydn's quartets—the *D Major*, Op. 50, No. 6. This work is well known, but it is of interest to learn that it has acquired one of the widest collection of nicknames and has been called at various times *The House on Fire*, *The Row in Vienna* and *The Frog*. The *B-flat Major*, Op. 3, No. 4 has been called incomplete by no less an authority than Sir Donald Tovey, but Cecil Gray proves that the last movement actually consists of two movements, slow and fast, run together. The final two quartets are no less appealing: *B-flat Major*, Op. 64, No. 3, with its lovely minuet and a finale, is remarkable for the exquisite harmonic passages which three times interrupt the gay course of the music; *C Major*, Op. 74, No. 1, with its first movement, which has been so beautifully worked out, and the finale, with its orchestral-like sonorities.

An inspired performance by the Pro Arte, whose perfection of ensemble and beauty of tone are matched by recording of the highest HMV standards which assures us of an unusually fine set of discs to bring this notable series up to date.

### IPPOLITOVIANOV (MICHAEL)

**IPPOLITOVIANOV:** Caucasian Sketches—No. 3, *In the Mosque* & **RIMSKY-KORSAKOV:** *Le Coq d'Or*—Bridal Procession, Act III. The Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" disc, No. V-4526; price 75c.

Mr. Fiedler and his men give us a well-played and well-recorded *In the Mosque*, which completes their reading of the Caucasian Sketches. Although backed by a rather heavy handed Bridal Procession, this disc is very acceptable.

**MALOTTE:** A Little Song of Life. See ARNE: Comus—Preach Not Me Your Musty Rules.

**MALOTTE:** Sing a Song of Sixpence. See ARNE: Comus—Preach Not Me Your Musty Rules.

### MASSENET (JULES)

**MASSENET:** Elégie & **BRAGA:** Angel's Serenade. James Melton (tenor, in French and English, respectively) with Jacques Zayde (violin) and Karl Kritz (piano). 12" disc, No. V-13431; price \$1.

Massenet's *Elégie* is effectively sung by this popular tenor of the air waves, James Melton, who is entering the more difficult field of concert and opera. His pleasing voice is well produced and it seems a pity to waste his talent on the *Angel's Serenade*—a woman's song.

The recording and balance are very good.

### McDONALD (HARL)

**MCDONALD:** San Juan Capistrano—Two Evening Pictures, 1. *The Mission*, 2. *Fiesta*. The Boston Symphony Orchestra, conducted by Serge Koussevitzky. 12" disc (2 sides), No. V-17229; price \$1.

These two nocturnes are of little musical importance. We wonder if the thud near the end of *The Mission* is a musical representation of the closing of the Mission door. *Fiesta* is very restrained and just misses being a good show.

The Bostonians play with their usual perfection and the recording is clear and brilliant.

### MENDELSSOHN (FELIX)

**MENDELSSOHN:** Ruy Blas—Overture, Op. 95. The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. 12" disc (2 sides), No. C-70352D; price \$1.

The committee of the Leipzig Theatrical Pension Fund in the spring of 1839 requested Mendelssohn to write an overture to Victor Hugo's drama *Ruy Blas*. Disliking the play intensely, Mendelssohn nevertheless accepted the task and appropriately matched his music to the Hugo story of love, ambition and intrigue.

Sir Thomas and the London Philharmonic give us a vigorous and polished performance that far outshines the Boult-BBC version (V-11791). The recording is notable for the quality of the brass and string tone, although we could have a little more drums in the more dramatic passages.

**MENDELSSOHN:** Symphony No. 3, in A Minor, Op. 56—"Scotch." The Rochester Philharmonic Orchestra, conducted by José Iturbi. Four 12" discs (8 sides), in Set VM-699†; price complete with album \$4.50.

Mendelssohn derived his inspiration for this work, which he chose to refer to in his letters as the Scotch symphony, during a visit in the deep twilight of the highland evening to historic Holyrood Palace, where Queen Mary lived and loved, although this designation does not appear on the completed score. In a letter dated Edinburgh, July 30, 1829, describing the scene and the ruined chapel in which Mary was crowned Queen of Scotland, he says: "I believe I found today in that old chapel the beginning of my Scotch symphony."

Although in the published works this symphony is labeled No. 3, it is his last work in this medium and the autographed score bears the date of completion as January, 20, 1842, and carries the dedication to Queen Victoria. This is of general interest, as both the *Fourth—Italian* (1833) and the *Fifth—Reformation* (1830) were published posthumously.

Written to be played without pause, the work is in four movements: *Introduction—Andante con moto, Allegro agitato; Scherzo assai vivace; Adagio; Allegro guerriero, Allegro maestoso.* It shows the same originality as the Italian, having no definite model, but is on a much larger and grander scale. The opening andante, the scherzo, and the finale are especially splendid and display Mendelssohn's individuality and gift for ingratiating melody.

This album marks several important "firsts": the recording débüt of the Rochester Philharmonic; the first appearance on discs of José Iturbi as a conductor, and the first appearance in the Victor catalogue of this symphony.

The addition of the Rochester Philharmonic Orchestra gives us an organization that plays with unity and distinction and has a pleasing tonal balance. The débüt of Mr. Iturbi as a conductor is notable, for he brings to the podium the same excellent musicianship and taste which set him apart from many contemporary pianists.

This work has been recorded before by Felix Weingartner (CM-126), and, although the recording is dated by present day standards, this version is conceived upon less spectacular and tense lines. Iturbi succeeds in extracting every bit of drama from this Highland scene, and his reading has been recorded with great brilliance. However, we trust that future releases by this orchestra will have better monitoring, as the absence of an adequate bass does not permit us to give this set our unqualified approval.

**MOORE:** *The Last Rose of Summer.* See **COLLECTIONS:** Lily Pons in Operatic Selections and Songs.

**MOZART:** *Concerto (Bassoon and Orchestra) in B-flat Major, K. 191.* Ferdinand Oubradous with Orchestra, conducted by Eugène Bigot. Two 12" discs (4 sides). in Set VM-704; price complete with album \$2.50.

The bassoon is usually regarded as the buffoon of the orchestra and it is rarely we find serious attention being given its musical possibilities. In this concerto, written in 1774 at the behest of Baron Thädäus von Dürnitz, an amateur bassoonist, Mozart has allowed the comic possibilities of the solo instrument to become apparent only in the cadenzas. Having three movements: *Adagio; Andante ma adagio; Rondo (tempo di menuetto).* this ingratiating and tuneful work is the first of two in B-flat, and its fluent, untrammeled melody is no doubt influenced by the romantic tendencies of the eighteen-year-old composer.

For slightly more than a decade a very fine version of this concerto by Archie Camden and the Hallé Orchestra, conducted by Sir Hamilton Harty (CM-71), has been available. Upon comparing this set with the new one we find that, aside from the great advances made in recording technique, there is little to choose. Both versions are of the highest artistic plane.

M. Oubradous turns in a deft performance that has been transcribed with great clarity and brilliance.

Awarded the coveted *Prix Candide* 1937, a guarantee of its excellence, this set, which is only now appearing on the Victor lists, should be on every "must" list.

**MOZART:** *Die Entführung aus dem Serail—Durch Zärtlichkeit.* See **COLLECTIONS:** Lily Pons in Operatic Selections and Songs.

**MOZART:** *Quartet (Strings) in B-flat, K. 589.* The Worthington Quartet. Two 12" and one 10" disc (6 sides), in Set TC-T4; price complete with album \$4.25.

Composed in 1790 for the King of Prussia, this is regarded as one of the finest pieces of chamber music. It is in four movements: *Andante; Larghetto; Moderato; Allegro assai.*

The performance by the Worthington Quartet, composed of Messrs. Gunderson, Zung, Humphrey and Langendoen of the Boston Symphony Orchestra, is one of the finest to be found on records. The sensitivity, insight and perfection of ensemble which they bring to this work reveal them to be one of the finest groups recording today.

Previously two readings have been available: Kolisch String Quartet (VM-407); Perole String Quartet (MC-1001/2), but these are definitely overshadowed by this superb version by the Worthington Quartet.

This set is not only notable for the exceptional performance but for the perfection of the recording, which has been accomplished with the greatest fidelity.

**MOZART:** *Rondo from Serenade in D Major, K. 250 (arr. Kreisler).* Fritz Kreisler (violin) and Franz Rupp (piano). 12" disc (2 sides), No. V-17220; price \$1.

This disc reveals the matchless wizardry of Kreisler in his top form. Playing his own arrangement of the Rondo from the "Haffner" Serenade, with the expert assistance of Franz Rupp, Kreisler will gratify his many admirers by this beautifully performed and recorded disc.

## RAVEL (MAURICE)

**RAVEL:** *Boléro.* The All-American Youth Orchestra, conducted by Leopold Stokowski. Two 10" discs (4 sides), in Set CM-X174; price complete with album \$2.

There is little to be said at this time about the *Boléro*, written for the dancer Ida Rubinstein. Of all the various and sundry recordings of this work there is only one authentic version which was recorded by the late Maurice Ravel and the Lamoureux Orchestra (D-CA8015/6).

Stokowski's version is that of a virtuoso conductor, and the All-American Youth Orchestra respond with exuberance. Easily the best of the stunt readings, and having the best recording, this set is highly recommended.

**RIMSKY-KORSAKOV:** *Le Coq d'Or*—Bridal Procession. See **IPPOLITOV:** Caucasian Sketches — No. 3.

**RIMSKY-KORSAKOV:** *Le Coq d'Or*—Hymne au Soleil. See **COLLECTIONS:** Lily Pons in Operatic Selections and Songs.

## ROSSINI (GIOACCHINO)

**ROSSINI:** *Il Barbiere di Siviglia*—Dunque io son. See **COLLECTIONS:** Lily Pons in Operatic Selections and Songs.

**ROSSINI:** *Il Barbiere di Siviglia*—Una voce poca fa; Io sono docile, Act I, Scene 2. Erna Sack (soprano, in German) with Berlin State Opera Orchestra, conducted by W. Schütze. 12" imported disc (2 sides), No. T-RE1735; price \$2.

Rosina's Cavatina, which opens the second act in American presentations of *Il Barbiere*, is expertly sung by Miss Sack. Although sung in German, this disc is notable for the accuracy and vivacity of the coloratura and the high G in *Alt.*, as well as for the beauty of the recording.

**ROSSINI:** *William Tell*—Overture. The Detroit Symphony Orchestra, conducted by Victor Kolar. Two 10" discs (4 sides), in Set D-157; price complete with album \$2.

Kolar and the Detroit Symphony add a well played and recorded version of this old war horse to the lists. The list is too long to enumerate but, Beecham-London Philharmonic (CM-X60) still hold the lead while Toscanini—NBC Orchestra (VM-605) is a close runner-up.

## SCARLATTI (ALESSANDRO)

**SCARLATTI:** *Sonata a Quattro*. Stuyvesant String Quartet, 10" disc (2 sides), No. C-17214D; price 75c.

*Sonata a quattro* marks the first appearance of this delightful work, which is in four short movements—*Allegro; Grave; Allegro; Minuet*—on discs. Never before published, this charming work is an excellent introduction to the chamber music of Alessandro Scarlatti.

We are indebted to the Music Press for the publication of this work and to the Stuyvesant String Quartet for an excellent performance that has been given first class recording.

## SCRIABIN (ALEXANDER)

**SCRIABIN:** *Sonata No. 10*, Op. 70. (3 sides) Katherine Ruth Heyman (piano) & **GRIFFES:** *The Lament of Ian the Proud*. William Hain (tenor, in English) with Jerome D. Bohm (piano). Two 12" discs, Nos. FRM-28/9; price \$3 the pair.

Miss Katherine Ruth Heyman, who is regarded as the final authority on items Scriabin, continues the series of the much requested Sonatas. Performing in her adroit manner, Miss Heyman gives an exemplary reading of this work with its unusual pedalling problems.

*The Lament of Ian the Proud*, one of the most popular songs by the late Charles Griffes, was formerly available on FRM-5 which has been discontinued, but is reissued at this time due to the many requests which the FRM have received. Expressively sung by William Hain, with Jerome D. Bohm at the piano, this song makes a welcome reappearance.

The recording of both works has been accomplished in a most satisfactory manner.

## SIBELIUS (JEAN)

**SIBELIUS:** *Swan of Tuonela*, Op. 22, No. 3. The Chicago Symphony Orchestra, conducted by Frederick Stock. 12" disc (2 sides), No. C-11388D; price \$1.

*The Swan of Tuonela* is the third section of the symphonic poem *Lemminkäinen* and is based upon the Finnish epic the *Kalevala*. The music of this section depicts the swan which glides majestically on the black fast moving river which surrounds the island of Tuonela, the Finnish kingdom of death.

This is not as frequently recorded as many other works of Sibelius: the only previous reading is by Stokowski and the Philadelphia Orchestra (V-7380), which dates from 1931. This new version by Dr. Stock has the advantage of the latest modern recording and is beautifully played.

## STRAUSS (JOHANN 2nd)

**STRAUSS:** *Kaiser Waltzer*, Op. 437 (arr. Heim). Erna Sack (soprano, in German) with Berlin Philharmonic Orchestra, conducted by R. Schröder. 12" imported disc (2 sides), No. T-RE2495; price \$2.

Erna Sack, whose phenomenal high notes and lovely voice have created so much interest, gives us a beautifully sung and recorded disc of the Emperor Waltz.

## STRAVINSKY (IGOR)

**STRAVINSKY:** *Le Sacre du Printemps*—Pictures of Pagan Russia, in Two Parts. New York Philharmonic-Symphony Orchestra, conducted by Igor Stravinsky. Four 12" discs, (8 sides), in Set CM-417†; price complete with album \$4.50.

Concerning *The Rites of Spring*, Stravinsky says: "The embryo is a theme that came to me when I had completed the *Fire-Bird*. As this theme, with that which followed, was conceived in a strong, brutal manner, I took as a pretext for developments, for the evocation of this Music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music; the music did not come from the idea. My work is architectonic, not anecdotal: objective, not descriptive construction."

Written for the Diaghilev Ballet, the world première on May 29, 1913, took place amid scenes of great disorder. Paris was divided: hissing, wild applause, catcalls, fist fights made this one of the most memorable first nights in music history. Later, in 1924 at the first New York performance by the Boston Symphony Orchestra, when it was played as an orchestral suite with Pierre Monteux again conducting, the audience did not take too kindly to *Le Sacre*. We remember no fist fights, but the audience was very vocal.

*Le Sacre* opens with *The Fertility of the Earth*, the first part of which is made up of the following sections: *Introduction*; *Dance of the Youths and Maidens*; *Dance of Abduction*; *Spring Rounds*; *Games of the Rival Towns*; *Entrance of the Celebrant*; *The Kiss to the Earth*, and ends with *Dance to the Earth*. The *Sacrifice*, the second part, is composed of *Introduction (The Pagan Night)*; *Mystic Circle of the Adolescents*; *Dance to the Glorified One*; *Evocation of Ancestors*; *Ritual Performance of the Ancestors*, and the work concludes with *Sacrificial Dance*.

Controversial as this score was, it is now accepted by musicians and music lovers as one of the most original and impelling creations of our time.

Stravinsky has conducted this work before for the gramophone. The older version (CM-126) did not completely satisfy him. No doubt the immeasurable advances he has made as a conductor, as well as the proficiency of modern recording technique, were contributing factors. Neither was he pleased by the Stokowski-Philadelphia (VM-74) version. However, now we have his own brilliant reading, which completely reveals the complex tonal and structural beauties of the score.

The New York Philharmonic-Symphony respond to Stravinsky's every wish, and under his authoritative leadership they again play in the inspired manner which characterized their work of not too many seasons ago.

One of the finest sets to come from domestic recording studios, *Le Sacre*, with its tonal complexities, has been effectively transcribed in this recording, which is notable for its clarity and definition.

### STRAUSS (RICHARD)

**STRAUSS:** *Cäcilie*, Op. 27, No. 2 & *Heimkehr*, Op. 15, No. 5. Suzanne Sten (Mezzo-soprano, in German) with Leo Taubman (piano). 10" disc, No. C-17213D; price 75c.

Suzanne Sten offers for her first disc two familiar lieder of Strauss. *Cäcilie* has had several notable presentations: Ursuleac (D-DE7063); Melchior (V-1853), and Flagstad (V-1967), as well as the unfortunately discontinued disc by Rosette Anday. *Heimkehr* was recorded by Schlusnus (PD-30030) but Miss Sten's sensitive version is the only one available.

Possessing a rich warm voice, which might be better classified as a dramatic soprano, Miss Sten finds her talents better suited to the more restrained *Heimkehr*. However, as at her memorable début recital of last season in Town Hall, the artist is handicapped by the dragging accompaniments provided by Leo Taubman.

The recording is satisfactory.

**STRAUSS:** *Lied an meinen Sohn*, Op. 39, No. 5 & *Des Dichters Abendgang*, Op. 47, No. 2. Marjorie Lawrence (soprano, in German), with Felix Wolfes (piano). 12" disc, No. V-17230; price \$1.

Marjorie Lawrence gives further proof of her versatility and intelligence by introducing two unrecorded Strauss Lieder of prime importance on her first American disc. Both songs make untold vocal and intellectual demands upon the interpreter, and we are happy to say that Miss Lawrence is more than equipped for the difficult task she has set for herself. *Lied an meinen Sohn* dates from 1898, while *Des Dichters Abendgang* was composed in 1900.

Miss Lawrence's warm rich tones and the effective piano accompaniment, expertly played by Mr. Felix Wolfes, have been transcribed to this disc with breathtaking fidelity.

The vocal disc of the month, and one which no Lieder enthusiast can afford to pass by.

**SZAMOTULCZYKI:** *Motet—Ego sum pastor bonus*. See **ZIELENSKI:** *Motet—Viderunt omnes fines terrae*.

**THOMAS:** *Mignon—Je suis Titania*. See **COLLECTIONS:** Lily Pons in Operatic Selections and Songs.

**TSCHESNOKOV:** *Salvation belongeth to our God*. See **GOMBERT:** *Super Flumina Babilonis*.

**TURINA:** *Fandango*. See **VILLA-LOBOS:** *Saudades das Selvas Brasileiras*.

**VERDI:** *Rigoletto—Il nome vostro ditemi*. See **COLLECTIONS:** Lily Pons in Operatic Selections and Songs.

### VILLA-LOBOS (HECTOR)

**VILLA-LOBOS:** *Saudades das Selvas Brasileiras—No. 2* & **TURINA:** *Fandango*, Op. 79, No. 5. George Copeland (piano). 10" disc, No. V-2111; price 75c.

George Copeland turns his attention to these interesting contemporary compositions. Playing the second part of the *Saudades das Selvas Brasileiras* by the Brazilian Villa-Lobos and the spirited *Fandango* of the Spaniard Joaquin Turina, Mr. Copeland gives us a beautifully played and recorded disc.

## WAGNER (RICHARD)

**WAGNER:** *Tannhäuser—Introduction and Dich, teure Hall, Act II & GLUCK: Alceste—Divinités du Styx, Act II.* Helen Traubel (soprano, in German and French, respectively), with Victor Symphony Orchestra, conducted by Charles O'Connell. 12" disc, No. V-17268; price \$1.

Helen Traubel, possessor of the greatest voice America has produced since the début of Rosa Ponselle, makes her first appearance as a Victor recording artist with these two diverse selections.

*Dich, teure Hall* is complete with the long orchestral introduction and is thrillingly sung, while *Divinités du Styx* is voiced with proper regard for its classic line despite the too rapid tempi and insensate accompaniment provided by Mr. O'Connell.

For all who are interested in Miss Traubel and glorious vocalism, we highly endorse this disc and trust that in the future her recordings will have accompaniments that match her artistry.

## WEBER (CARL MARIA VON)

**WEBER:** *Sonata (Piano) No. 2, in A-flat Major, Op. 39.* Alfred Cortot. Three 12" discs (6 sides), in Set VM-703†; price complete with album \$3.50.

Weber (1786-1826), the first of a long and distinguished line of composer-virtuosi, is seldom heard on concert programs of today. Many simply dismiss him with a curt "too old-fashioned." However, we feel that this lack of fashion is due not so much to "the fatal brilliance of the 19th century, which Schumann and Chopin did not overcome without difficulty and upon which Liszt continued to build," as Einstein claims, but to the dearth of really first-rate pianists who are technically equipped to play this type of music, because of the age of specialization in which we live.

Composed in 1816, except the concluding Rondo, which dates from Weber's stay in Prague in 1814, the work is in four movements: *Allegro moderato, con spirito ed assai legato;* *Andante;* *Menuetto capriccioso (presto assai)* and *Trio;* *Rondo (moderato e molto grazioso).* Liszt was lavish in his praise of this Sonata, and no doubt it will find many friends, for it is an interesting and tuneful addition to the lists.

Cortot's performance of this virtuoso work is captured in all its brilliance and detail by this superb recording in which there is a good depth and unusual clarity.

A splendid "first" recording.

## ZIELENSKI (NIKOLAUS)

**ZIELENSKI:** *Motet—Viderunt omnes fines terrae & SZAMOTULCZYKI: Motet—Ego sum pastor bonus.* Polish Choir (in Polish), directed by W. Giebowski. 10" imported disc, SYR-9470; price \$1.50.

Two examples of early Polish liturgical music. Szamotulczyki (b. Posen 1525) and Zielenski (c. 1611) an organist and composer of Gnesen, are represented on this well recorded and beautifully sung disc, which has just again become available.

## COLLECTIONS

**LILY PONS In Operatic Selections and Songs.** Lily Pons (soprano) assisted by Giuseppe de Luca (baritone), Frances Blaisdell (flute), the Renaissance Quintet, and the Victor Symphony Orchestra, conducted by Wilfred Pelletier. Three 12" and one 10" discs (8 sides), in Set VM-702; price complete with album \$4.25.

For her second album Miss Pons has elected to give us the following selections:

**MOZART:** *Dte Entführung aus dem Serail — Durch Zärtlichkeit* (in French)

**PARADIES:** *Quel ruscelletto* (in Italian)

**BISHOP:** *Pretty Mocking Bird* (in English)

**MOORE:** *The Last Rose of Summer* (in English)

**THOMAS:** *Mignon—Je suis Titania, Act II* (in French)

**RIMSKY-KORSAKOV:** *Le Coq d'Or—Hymne au Soleil, Act II* (in French)

**VERDI:** *Rigoletto—Il nome vostro ditemi, Act I* —with De Luca

**ROSSINI:** *Il Barbiere di Siviglia — Dunque io son, Act I*—with De Luca

This typical field day for a soprano légère finds Miss Pons in much better vocal estate than her previous recital (VM-599). Not only is the choice of material better suited to her artistic gifts but the recording is vastly improved.

There is much to commend and, judging by present-day standards, this is the most successful recording Miss Pons has given us. Nevertheless, Blondine's aria demonstrates that she is not a Mozartian singer in the true sense of the word. We find her older, though less well recorded, version of this air (D-29005), made several years ago in Europe, more satisfactory. From her recital program she has selected the lovely *Quel ruscelletto* and two songs in English. All are charmingly sung, but it is in the operatic field that Miss Pons is at her best. However, her delivery of the dashing *Polonaise*, if less arresting than the brilliant acoustic version by the late Tetrazzini, with its rapidly ascending and descending chromatic scales and innumerable trills, is not without its fine points. The aria of the Queen from *Le Coq d'Or* is welcome and it gives Miss Pons's admirers an excellent souvenir from one of her most interesting rôles.

Having made her American début with Giuseppe de Luca, whose artistry is unimpaired after thirty-seven in the recording studios, Miss Pons requested that he join her in two excerpts from their most popular successes, and the resulting disc is the outstanding contribution of this collection. By their collaboration these two artists have given us the tender scene between Gilda and Rigoletto which concludes with the lovely *Veglia o donna*, and the gay and sparkling encounter between Rosina and Figaro from the first act of Rossini's masterpiece, *Il Barbiere di Siviglia*. Both scenes find Miss Pons and Mr. De Luca at top form.

The accompaniments are in excellent taste and the balance between voice and instrumentalists has been well maintained.

## DICTION

### THE VOICE OF POETRY—Volume II. John Gielgud.

Six 10" discs (12 sides), in Set CM-419; price complete with album \$5.

The success of the first volume of *The Voice of Poetry* (CM-375), by Edith Evans has prompted the release of this second volume by the renowned actor John Gielgud. Recorded under the auspices of the annual Oxford

Festival of Spoken Poetry and passed by its directorate of four well-known living poets, this anthology contains twenty-two poems.

Originally reviewed from the imported pressings in the *July Record Supplement*, we have little to add at this time. Works by Shakespeare, Shelly, Tennyson, Byron, Masefield, Robert Bridges, Walter de la Mare, T. S. Eliot and others are included.

We hope that Columbia will start a similar series of American verse recorded by competent artists who are conversant with American English.

### THE MAN WITH THE HOE, and Other Poems.

Edwin Markham. 12" disc (2 sides), in container; price \$2.

The vibrant voice of America's beloved poet has been recorded reciting his stirring masterpiece, together with *Preparedness, Duty, Outwitted, The Third Wonder, All in the Emphasis*.

Presented in a unique memorial package showing Edwin Markham's picture, a facsimile of his handwriting, the words of his great poem and a half-tone copy of Millet's painting of "The Man with the Hoe."

## HISTORICAL RECORDS

### MOZART: Wiegenlied, Anh. 284 & SCHUBERT:

Op. 98, No. 2. Emmy Destinn (soprano, in German) with instrumental accompaniment. 10" disc, No. IRCC-5012; price \$1.75.

The International Record Collector's Club is to be congratulated on the release of one of the most exquisite records ever made.

The name Emmy Destinn may not mean much to the young aspiring music student of today, but no greater singer ever appeared at the Metropolitan at any time.

While this is not a record which displays the great dramatic talent which Destinn possessed, it is, without a doubt, an excellent sample of perfect tone production and simplicity of style.

Recorded in 1916 and 1915 respectively, these two Wiegenlieder are sung with such consummate artistry, that no lover of beautiful singing or vocal student can afford to overlook this perfect little disc.

## BRITISH SEA SONGS

**BRITISH SEA SONGS—A Fantasia** (Arr. and Orch. by Wood). The London Symphony Orchestra, conducted by Sir Henry J. Wood. Two 12" discs (4 sides), in Set CM-X175; price complete with album \$2.50.

Frequently played at the famous Promenade Concerts, which Sir Henry has led for the past forty years, this popular fantasia introduces the following well-known numbers: *Bugles—Admiral's Salute; Action; General Assembly; Landing Party; Prepare the Ram; Quick Double—Extend and Close. Sea Songs—Anchor's Weigh'd; Saucy Arethusa; Tom Bowling; Hornpipe (Jack's the Lad); Farewell; Adieu ye Spanish Lady; Home Sweet Home; See the Conquering Hero Comes; Rule Britannia; God Save the King.*

The recording is very good.

## FOLK DANCE

**OLD WORLD FOLK DANCES—Six English Folk Dances.** National Folk Dance Orchestra, conducted by Arnold Foster & Six Folk Dances From Many Lands Folk Dance Orchestra, conducted by Victor Olof. Six 10" discs (12 sides), in Set C-J21; price complete with album \$3.50.

This set did not arrive before going to press, but will be reviewed in the next issue of the Record Supplement.

## EDUCATIONAL DISCS

### COLUMBIA

**MERRY MUSIC (From "A Singing School Music Series") Book II** published by C. C. Birchard Co. Betty Martin (soprano) with S. R. Lewis (piano). Six 10" discs (12 sides), in Set C-J15; price complete with album \$3.50.

**THE "CON MOTO" RHYTHMIC SERIES.** David Beanson (piano). Six 10" discs (12 sides), in Set C-J16; price complete with album \$3.50.

This "Con Moto" Rhythmic series is designed by teachers for teachers, and offers a comparatively simple way to instruct children and adults in the basic fundamentals of music and patterns of rhythm.

**ULLABIES.** Betty Martin (soprano) with Instrumental Quartet, directed by Sergius Kagen. Three 10" discs (6 sides), in Set C-J17; price complete with album \$2.

This collection contains lullabies by such well-known composers as Brahms, Mozart, Tchaikowsky, Grieg, Schubert, Humperdinck and others.

**EDWARD, THE DIGNIFIED MONKEY** — From Vernon Crane's Story Book. Vernon Crane with sound effects. Two 10" discs (4 sides), in Set C-J13; price complete with album \$1.50.

**THE ROLICKING ROLLER SKATES.** — From Vernon Crane's Story Book. Vernon Crane with sound effects. Two 10" discs (4 sides), in Set C-J18; price complete with album \$1.50.

### VICTOR

Publications of Ginn and Company illustrated by Hollace Shaw (soprano) with Helen E. Meyers (piano).

**LISTEN AND SING.** V-26688, 10" disc (2 sides): price 50c.

**TUNING UP.** V-26689, 10" disc (2 sides); price 50c.

**RHYTHMS And RIMES.** V-26690/1, two 10" discs (4 sides); price \$1 the pair.

**SONGS Of MANY LANDS.** V-26692, 10" disc (2 sides); price 50c.

**BLENDING VOICES.** V-26693, 10" disc (2 sides); price 50c.

**TUNES And HARMONIES.** V-26694, 10" disc (2 sides); price 50c.

### ADD-A-PART

**MOZART: Quartet No. 19, in C Major, K. 465—"Dissonant" (Cello Missing).** Members of the Rothschild String Quartet. Four 12" discs (7 sides, last side blank), in Set C-S39; price complete with album \$6.

**BRAHMS: Lullaby and Waltz & SCHUMANN: Traumerei (arrs. Mittler) (Piano Missing).** Members of the Rothschild Ensemble. 12" disc, No. C-65185; price \$1.50.

**MOLLOY: Love's Old Sweet Song & YRADIER: La Paloma (arrs. Mittler) (Accompaniment for Voice)** Virginia Duffy (piano). 10" disc, No. C-45106; price \$1.

## VICTOR BLACK LABEL CLASSICS

**The Heart of the Symphony.** Victor Symphony Orchestra, conducted by Charles O'Connell. Four 12" discs (8 sides), in Set V-G15; price complete with album \$3.50.

**BEETHOVEN:** Symphony No. 5, in C Minor — 1st Movement

**SCHUBERT:** Symphony No. 8, in B Minor — 2nd Movement

**TCHAIKOWSKY:** Symphony No. 4, in F Minor — 3rd Movement

**DVORAK:** Symphony No. 5, in E Minor ("From the New World") — 2nd Movement

**BRAHMS:** Symphony No. 1, in C Minor — 4th Movement

**FRANCK:** Symphony in D Minor — 2nd Movement

**TCHAIKOWSKY:** Symphony No. 5, in E Minor — 2nd Movement

**RIMSKY-KORSAKOV:** Schéhérazade — Festival at Bagdad

A "Hearts and Flowers" mélange that would have been appropriate about fifteen years ago.

**LISZT:** Liebestraum No. 3 & **RUBINSTEIN:** Valse Caprice. Arthur Rubinstein (piano). 12" disc, No. V-36337; price 75c.

The best version of Liebestraum recorded today.

**GLAZOUNOV:** Scènes de Ballet, Op. 52—Nos. 1 to 8. New Symphony Orchestra, conducted by Eugene Goossens. Three 12" discs (6 sides), in Set G-17; price complete with album \$2.50.

**TCHAIKOWSKY:** Quartet in D Major, Op. 11 — Andante cantabile (only). Budapest String Quartet. 12" disc (2 sides), No. V-36339; price 75c.

**DAVIES:** Solemn Melody & **MARTIN:** Evensong. Victor Symphony Orchestra, with Organ. 12" disc, No. V-36338; price 75c.

**COATES:** Summer Days—Suite. Light Symphony Orchestra, conducted by Eric Coates. 12" disc (2 sides), No. V-36336; price 75c.

**FAMOUS SONGS OF BERT WILLIAMS — Collector's Item.** Bert Williams with Orchestral Accompaniment. Four 10" discs (8 sides), in Set C-C25; price complete with album \$2.50.

Old timers will rejoice at hearing the voice of one of the greatest negro entertainers of all time.

Sung as only he could are: *The Moon Shines on the Moonshine*; *O Death, Where is thy Sting?*; *Everybody*

Wants a Key to my Cellar; Bring Back Those Wonderful Days; Unlucky Blues; Brother Low Down; It's Getting so You can't Trust Nobody, and It's Nobody's Business But My Own.

Recorded in the early twenties, these have been re-recorded from the original masters and are very clear and lifelike.

**COUNT BASIE At the Piano.** Five 10" discs (10 sides), in Set D-152; price complete with album \$2.25.

Containing: Oh! Red; The Fives; Red Wagon; Boogie Woogie; How Long How Long Blues; Fare The Honey, Fare Thee Well; When the Sun Goes Down; Hey Lawdy, Mama; The Dirty Dozens; Dupree Blues. Eddy Duchin (Piano Solo) with Rhythm Accompaniment.

Four 10" discs (8 sides), in Set C-C32; price complete with album \$2.50.

Containing: Nocturne in E flat; Time on My Hands ("Smiles"); April in Paris ("Walk a Little Faster"); I Guess I'll Have to Change My Plan ("The Little Show"); Lovely to Look At ("Roberta"); Easter Parade ("As Thousands Cheer"); Why Do I Love You ("Show Boat"); Lover Come Back to Me ("New Moon"); The Way You Look Tonight ("Swing Time").

## COLLEGE SONGS

Victor presents the following collections of college songs:

**Eastern**—Three 10" discs (6 sides), in Set V-P32; price complete with album \$2.

**Big Ten**—Three 10" discs (6 sides), in Set V-P33; price complete with album \$2.

**Southern**—Three 10" discs (6 sides), in Set V-P34; price complete with album \$2.

**Pacific Coast**—Three 10" discs (6 sides), in Set V-P36; price complete with album \$2.

Sung by the All-American Glee Club, directed by Emil Cote, with good recording these attractive albums are issued in advance of the football season.

## WENDELL WILLKIE

Wendell Willkie has a Personal Message for Every American. 10" disc, (2 sides); price 50c.

The republican candidate for President, delivers a short speech which is effectively recorded.

**THE FLIGHT OF THE FLAGSHIP.** 10" disc, No. Gen'l-6001; price 50c.

A record which takes you aboard a transcontinental plane from La Guardia Airport to the Pacific Coast. Produced in co-operation with the American Airlines, this disc will thrill all air-minded Americans.

# The Best of the New Imported and Domestic POPULAR RECORDS

## VOCAL RECORDS

**Nelson Eddy** (baritone) with Orchestra and Chorus, conducted by Nathaniel Finston.

### NEW MOON (Romberg)

**Lover Come Back to Me & Softly, as in a Morning Sunrise.** 10" disc, No. C-4240M; price 75c.  
**Stout Hearted Men & Wanting You.** 10" disc, No. C-4241M; price 75c.

**Charles Trenet** (tenor) with Orchestra, conducted by Wal-berg.

**La Vieille & Les Otseaux de Paris.** 10" disc, No. C-430M; price 75c.

**Ella Logan** (comedienne) with Perry Botkin and his Orchestra.

**Oh! By Jingol & The Whiffenpoof Song.** 10" disc, No. C-35701; price 50c.

**Kenny Baker** (tenor) with Orchestra.

**Cynthia & One Look At You** (from "A Night at Earl Carroll's"). 10" disc, No. V-26734; price 50c.

**Virginia O'Brien** with Orchestra.

**Spring & I'm an Old Jitterbug** (both from "Keep Off The Grass"). 10" disc, No. C-35632; price 50c.

**Bea Wain** with Orchestra.

**I Don't Want To Cry Any More** (from "Rhythm On the River") & **Our Love Affair** (from "Strike Up The Band"). 10" disc, No. V-26740; price 50c.

## MUSICAL SHOWS AND FILMS

10" discs; price 50c

### "Hold On To Your Hats"

**Don't Let It Get You Down & Would You Be So Kindly.** Leo Reisman and his Orchestra. V-26732.

**Don't Let It Get You Down & (Here in the Velvet Night).** Ted Straeter, his piano and his Orchestra. C-35641.

**The World Is In My Arms & (I Could Make You Care,** from "Ladies Must Live.") Tommy Dorsey and his Orchestra. V-26717.

### "Rhythm On The River"

**That's for Me & Rhythm on the River.** Ray Noble and his Orchestra. C-35630.

**Only Forever & (Who Are You?** from "The Boys from Syracuse"). C-35624.

### "Ladies Must Live"

**I Could Make You Care & (Once in a Lovetime).** Will Bradley and his Orchestra. C-35645.

### "A Night At Earl Carroll's"

**One Look At You & I Wanna' Make With The Happy Times.** Horace Heidt and his Musical Knights. C-35598.

**Li'l Boy Love & (Nostalgia-Waltz).** Benny Goodman and his Orchestra. C-35594.

**LET'S DANCE—Six Famous Waltzes.** The Troubadours, conducted by Nathaniel Shilkret. Three 10" discs (6 sides), in Set V-P37; price complete with album \$2.

Containing the following old favorites: *My Moonlight Madonna; Three O'clock in the Morning; Kiss Me Again; Missouri Waltz; Sweethearts and Cuckoo Waltz.* Novachord played by Ted Steele and vocals by George Griffin.

## BLUE NOTE

(An Authentic Series of Hot Jazz)

**Honky Tonk Train—Blues & Tell Your Story—Blues.** Meade "Lux" Lewis (piano). 12" disc, No. BN-15; price \$1.50.

**Six Wheel Chaser & Bass on Top.** Meade "Lux" Lewis (piano). 12" disc, No. BN-16; price \$1.50.

## SWING CLASSICS

10" discs; price 50c

**Your Love Has Faded & Killin' Myself.** Duke Ellington and his Famous Orchestra. C-35640.

**Minnie The Moocher Is Dead & Pavanne.** Jimmie Lunceford and his Orchestra. C-35700.

**Harlem Nocturne & From Oakland To Burbank.** Ray Noble and his Orchestra. C-35708.

**Jivin' With Jarvis & Blue.** Lionel Hampton and Orchestra. V-26724.

**You're Driving Me Crazy & Exactly Like You.** Quintet of the Hot Club of France. V-26733.

**Sepia Panorama & Harlem Air-Shaft.** Duke Ellington and his Famous Orchestra. V-26731.

**Blue for you, Johnny & Ain't Misbehavin'.** Sidney Bechet and his New Orleans Feetwarmers. V-26745.

## MISCELLANEOUS

### The Charioteers

**Were You There & Go Dow Moses.** 10" disc, No. C-35718; price 50c.

### Columbia Military Band

**Under The Double Eagle & National Emblem.** 10" disc, No. C-35721; price 50c.

**London Palladium Orchestra, conducted by Richard Crean**

**The Wabler's Serenade & Turkish Patrol.** 10" disc, No. V-26669; price 50c.

**Alec Templeton, in Piano Solos and Caricatures.**

**Some of These Days & Humming Blues (Piano Solo).** 10" disc, No. C-35697; price 50c.

**Mary Had a Little Lamb & Body and Soul (Piano Solo).** 10" disc, No. V-26668; price 50c.